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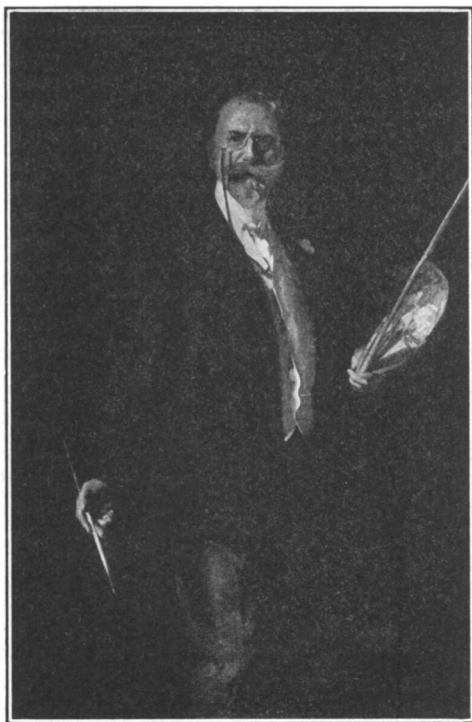
ber of prehistoric instruments, either original or reproductions, and is designed to show the oldest examples of musical instruments which have been preserved. The series of drawings which constitutes the second group shows the distribution of musical instruments among civilized peoples from the earliest times to the thirteenth century, A.D., a full list of sources from which such drawings have been taken being appended to the introductory note. The third section covers a group of exhibits showing the leading European instruments of the different classes with their kindred forms in different countries. Under the fourth head is described an exhibit illustrating the construction of various instruments, as for instance, the violin, in which each step is shown from the block of rough pine to the finished instrument. In each case a special introduction has been furnished by different manufacturers. In this series both organ and piano actions are shown in every detail. The fifth section describes a group of keyboards showing the development of the Pianoforte supplemented by a group of instruments by early American makers. The book is not only designed for students interested in the history and development of instruments among different peoples, but as well for those interested in the mechanical side of the question, and it will be found of service to those who desire a general idea of the vast collection which occupies galleries 35-39 in the North Wing of the Museum building.

ACCESSIONS

HOW THEY WILL BE TREATED IN THE
BULLETIN

IN all future numbers of the Bulletin, a tabulated list of accessions will be given and brief mention will be made of the gifts and loans, and of the more important purchases received during the quarter.

Previous to July numerous additions have been made to the collections of the Museum, which can be but briefly touched upon here. Chief among these objects are two paintings of especial value and interest. One is by Jan Mostaert (1474-1555), and is called *Ecce Homo—Mater Dolorosa* (in Gallery 11). Mostaert, a contemporary of Gerhardt David and Quentin Massys, was the last of the early Dutch *primitifs*; in his style and the general composition of his



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PORTRAIT OF WILLIAM M. CHASE
BY JOHN S. SARGENT

pictures, he followed the Gothic traditions of the Flemish School. The other picture is by the Spanish artist Domenico Theotocopuli, called *Il Greco*, who, having studied in Venice under Titian, stands for the "Venetian influence" in Spain.

ACCESSIONS, BY GIFT

JULY—OCTOBER

A PAINTING BY EDWIN LORD WEEKS. —In Gallery 13 has been hung an important work by Edwin Lord Weeks, the distinguished American painter, who died in 1903. The picture is called "The Last Voyage: A Souvenir of the Ganges, Benares," and was presented to the Museum by Mrs. Weeks in memory of her husband.

PORTRAIT OF WILLIAM M. CHASE, BY SARGENT.—All who admire the work of Mr. John Singer Sargent, and their number is legion, will feel themselves indebted to the pupils of Mr. Chase, who have placed this vigorous portrait where it may be seen and studied. In 1897, the Trustees of the Museum gave to the collection of paintings

"tion, subject to the conditions expressed on
"the other side of this receipt. For the
"Director

"P. H. REYNOLDS,
"Assistant Curator.

"NO. DESCRIPTION OF OBJECTS. VALUE.

"A bronze group called 'Saturnalia.'

"The sculptor and owner of which is Mr.
"Ernesto Biondi, of Rome (Italy).

"It is agreed with his brother, and agent,
"Mr. Costantino Biondi, that the 'Saturn-
"alia' loaned to the Museum for public ex-
"hibition is for one year to begin from the
"date of opening the New East Wing.

"This agreement may be prolonged be-
"yond the period of a year by mutual con-
"sent between the owner and the Museum,
"the latter having permission to photograph
"the said group as long as it is on exhibition.

"RULES RELATING TO WORKS OF ART RE-
"CEIVED BY THE MUSEUM ON LOANS OR
"APPROVAL FOR PURCHASE.

"1. The shortest time for which Works
"of Art will be received for exhibition is six
"months, and they will be returned only
"upon the written order of the lender en-
"closing this receipt."

There are other Rules but they are im-
material in this connection.

The artist claimed that this receipt con-
stituted a contract on the part of the Mu-
seum for the public exhibition of the statue,
and sought to recover \$200,000 for breach
of this contract. The suit was tried before
Hon. Justice Leventritt and he decided (1)
that the receipt, so-called, did not constitute
a contract for the public exhibition of the
statue and (2) that even if it did, the Direc-
tor had no authority to bind the Museum to
such a contract. He therefore directed
judgment in favor of the Museum. While
there was much evidence produced at the
trial respecting the high standing of the
sculptor and the excellence of his statue, the
only legal questions which entered into
the decision were those above stated.

The suit has been given a wide notoriety
in the public press, and from some of the
articles printed it would seem as if the repu-
tation of the artist or the artistic quality of
his work had been challenged. This was
not the case. The only question before the
Trustees of the Museum related to the ex-
pediency or inexpediency of exhibiting the
"Saturnalia" in a public museum visited by
children as well as by adults, where, by

reason of its size, it must necessarily force
itself upon the view of every visitor. Nor
were they called upon to consider this ques-
tion simply on their own initiative. The
propriety of such an exhibition had been
brought to their attention by newspapers
representing a public opinion which should
command respect. Their action went no
further than to decide against the expediency
of exhibiting the group in the public institu-
tion of which they had charge, in view of the
public opinion respecting the subject and
the manner in which the artist had treated
that subject, an opinion in which many of
them concurred.

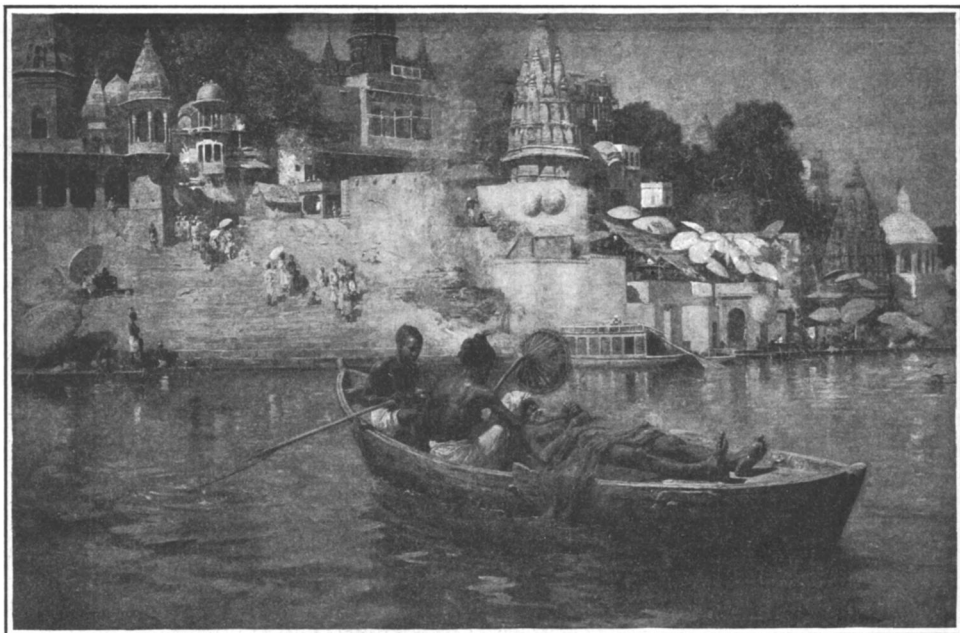
That their action should be deemed any
reflection on the personality of Signor
Biondi or upon the quality of his art, con-
sidered as art, is unjust to him and to them.
It is even more unjust to magnify it into an
international episode and to infer from it on
the part of our Museum any discourtesy to-
ward Italy or the Italians. No art museum
can fail to recognize the debt which art in all
countries owes to Italy, and no institution
which has honored the Italian people by
selecting as its first Director an Italian and
keeping him continuously in office until his
death can be justly accused of discrimina-
tion against Italians.

That this incident should have given great
annoyance to the sculptor and to those in
Italy and America who admire his produc-
tions, was inevitable and is to be regretted.
There is, therefore, all the more reason for
making it plain that neither the action of
these American Trustees or the decision of
the American court involved any adverse
judgment as to the character or reputation
of Signor Biondi, or the artistic qualities of
his statue.

THREE NEW CATALOGUES

PAINTINGS IN THE METROPOLITAN
MUSEUM OF ART (xl, 248 pp., pl. oc-
tavo, prices \$1.50 and 25 cts.)—This volume
was prepared by the Curator of Paintings, Mr.
George H. Story. It is issued in three forms,
in cloth, in paper, and in an edition without
plates.

The preliminary matter consists of an
historical preface, a list, chronologically
arranged, of artists by schools, and a "Nu-
merical Index to the names of Artists and of
the Subjects," the latter showing the pic-
tures in the order in which they are hung in
the galleries.



THE LAST VOYAGE, BY EDWIN LORD WEEKS

The catalogue itself is alphabetical in arrangement, and gives, under each artist's name, the school to which he belongs, and a brief biographical note. Under the name of each picture is given a short description, with notes on its provenance and size. Appended are catalogues of the "William H. Vanderbilt Collection of Modern Paintings, lent by Mr. George W. Vanderbilt," and of "Thirteen Paintings by Edward Moran, lent by Mr. Theodore Sutro."

EUROPEAN ARMS AND ARMOR (215 pp. il. pl. octavo. Price 50 and 25 cents).—In this volume are brought together and catalogued the collection formed by Mr. J. H. Ellis, of Ellerslie, Westchester, and donated to the Museum, in 1896, of the Dino Collection, formed by Maurice de Talleyrand-Périgord, Duc de Dino, and purchased by the Museum out of the Rogers Fund, in 1904, a number of galvanoplastic copies of arms and armor, and the examples found on sepulchral effigies in the department of plaster casts.

The catalogue is arranged under the following heads: I—Outline of the development of arms and armor; II—Descriptions of the Museum collections; III—List of Collections; IV—Bibliography.

The volume is illustrated with cuts in the text, and with half-tone plates. It should be noted by those desirous of making further investigations into the subject, that the majority of the books whose titles are given in the bibliographical list are to be found in the Museum Library.

The laborious work of preparing the catalogue and of seeing it through the press, was undertaken, as a gift to the Museum, by Mr. Bashford Dean, Professor of Zoology in Columbia University.

CATALOGUE OF THE CROSBY-BROWN COLLECTION of Musical Instruments of All Nations. Prepared under the direction and issued with the authorization of the Donor. New York: 1905. (xxi, 178 pp. 11 pl. octavo. Price, 20 cents).

The catalogue of the Crosby-Brown Collection of Musical Instruments to be placed on sale early this month, is an illustrated volume of some 200 pages with a preface by the donor of the collection, Mrs. John Crosby Brown. The subject matter is grouped under five heads: Prehistoric Instruments; Drawings illustrating the distribution of Musical Instruments; Kindred Types; Construction Cases, and Keyboard Instruments. The first of these groups consists of a num-